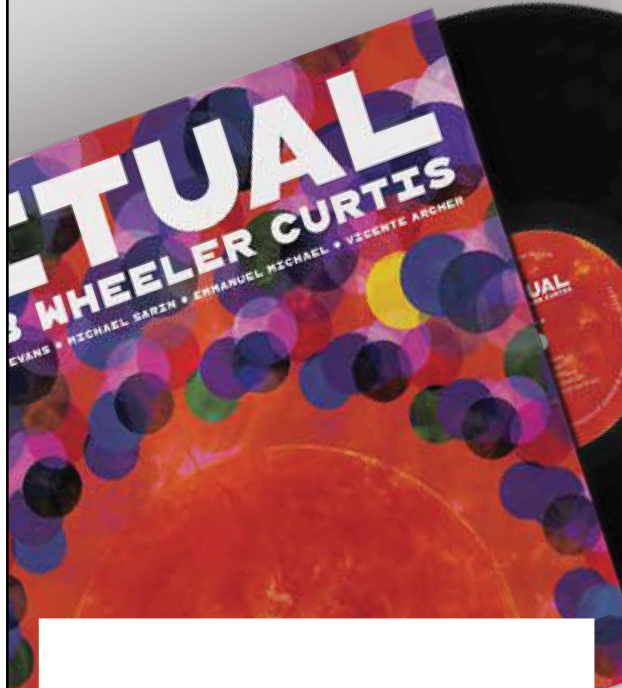




# RITUAL

CALEB WHEELER CURTIS

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**“A resolutely personal sax sound — Coltrane, Ornette, and the tonal tremors of Ayler.”**

— John Fordham, *Jazzwise*

SAINT PETER'S CHURCH



## JAZZ VESPERS 5PM

May 3  
Takaaki Otomo

May 10  
James Zollar

May 17  
Catherine Russell

May 24  
Fukushi Tainaka

May 31  
Bilge Günaydın

### JAZZ MEMORIALS 5:30PM

RSVP AT [SAINTPETERS.ORG/EVENTS](http://SAINTPETERS.ORG/EVENTS)

May 12  
Richie Okon

May 19  
Ken Peplowski

### JAZZ LEGACY TRIBUTE 7PM

RSVP AT [SAINTPETERS.ORG/EVENTS](http://SAINTPETERS.ORG/EVENTS)

June 1  
Tito Puente

618 LEXINGTON AVE AT 54TH ST • COMMUNITY & JAZZ SINCE 1965 • [SAINTPETERS.ORG/EVENTS](http://SAINTPETERS.ORG/EVENTS)

## CELEBRATING 60 YEARS OF JAZZ AT SAINT PETER'S

JAZZ 60 BIRTHDAY BASH  
MAY 17, 2026

JAZZ VESPERS  
WITH CATHERINE RUSSELL  
5:00 P.M.

KEEP SWINGING SOCIAL TICKET REQUIRED  
6:00 P.M.

[SAINTPETERS.ORG/BIRTHDAY](http://SAINTPETERS.ORG/BIRTHDAY)

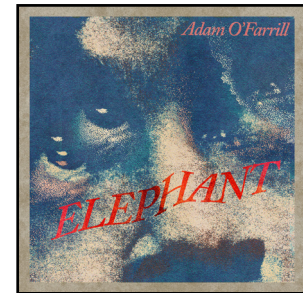
GALA CONCERT & AWARDS  
OCTOBER 26, 2026  
7:00 P.M.

FEATURING  
BILL CHARLAP • AARON DIEHL • ARTURO O'FARRILL

A benefit event to restore Billy Strayhorn's piano  
and rebuild jazz studios at Saint Peter's

[SAINTPETERS.ORG/GALA2026](http://SAINTPETERS.ORG/GALA2026)

HEART  
OF THE  
CITY



*Elephant*  
Adam O'Farrill (*Out Of Your Head*)  
by Tom Greenland

Trumpeter Adam O'Farrill, son of pianist Arturo and grandson of composer-arranger Chico—both important innovators of Afro-Cuban jazz—follows in his family's footsteps with the outside-the-box compositions and improvisations heard on his latest, *Elephant*, the eponymous debut release of his new quartet. The leader eschewed piano on the five previous projects he's led, so Yvonne Rogers' presence here is pivotal. If his radical, protean playing suggests Prometheus, hers suggests Athena: equally creative and intelligent, but employing a more measured, strategic approach to their joint musical ventures. Together, with the pliant rhythmic team of Walter Stinson (bass) and Russell Holzman (drums), they make new music that is delightfully indescribable.

Long, plodding rhythms and droning pitches can be heard on "Curves and Convolutions", "Sea Triptych (Pts. 1-3)" and elsewhere, but these selections are peppered with persistent syncopations, rolling accent patterns and other rhythmic involutions, giving even the steadiest of beats a nebulous, floating quality. Melody lines, usually played by the trumpeter with a muted, reverberant tone, tend to be textural or gestural, shaded by burbles and bleats, whips and stabs. Harmonies are more suggestive than prescriptive, often utilizing slow-moving inner notes that subtly shape the chord colors. Tunes are arranged in a series of episodes or vignettes, with sudden but smooth transitions and abrupt endings. Most of the time O'Farrill melds with the collective sound, but on "Herkimer Diamond" and "The Return" he removes the mute to improvise with blazing post-bop bravado: then, on the former, transitioning to a softer, more sensitive vibe; or, on the latter, ushering his bandmates to an ecstatic climax, then cuing collective "hits" to reestablish order amidst seeming anarchy.

The quartet celebrated *Elephant's* album release (Apr. 10) at the Lower East Side's Close-Up. Having workshopped the music during a recent tour, the band was well comfortable with the repertoire, taking more chances with now familiar material. Their set opener, O'Farrill's arrangement of "Dragon Roost Island" (a *Legend of Zelda* video game theme and not on the album) evinced many of the sonic features described above; the trumpeter, tilting his horn up, took an extended solo of rippling melodic sequences delivered in a clean, bright, soft, relaxed tone, pitched at the upper end of his horn. Rogers answered him with short, stabbing two-hand chord patterns before she took the lead with similar but more abstract and chromatically-oriented sequences. Live versions of "Herkimer Diamond", "Curves and Convolutions", "Eleanor's Dance" and the album's only cover, "Bibo No Aozora", took on exciting, elevating new dimensions: an ecstatic trumpet-piano exchange; a study in how many different ways one might feel a beat; an insinuation of avant-disco music; and cohesive interplay between bass, piano and drums. "Before Falling" (also not on the album) once again demonstrated O'Farrill and Rogers' explosive chemistry in escalating interchanges. The "Sea Triptych" suite was scaled down, terse but effective, the leader's live-mixed electronic effects (here and throughout the set) creating a stereo soundscape for his horn, adding ambiance and dimension to the acoustic environment.

For more info visit [outofyourheadrecords.com/adam-ofarrill](http://outofyourheadrecords.com/adam-ofarrill)